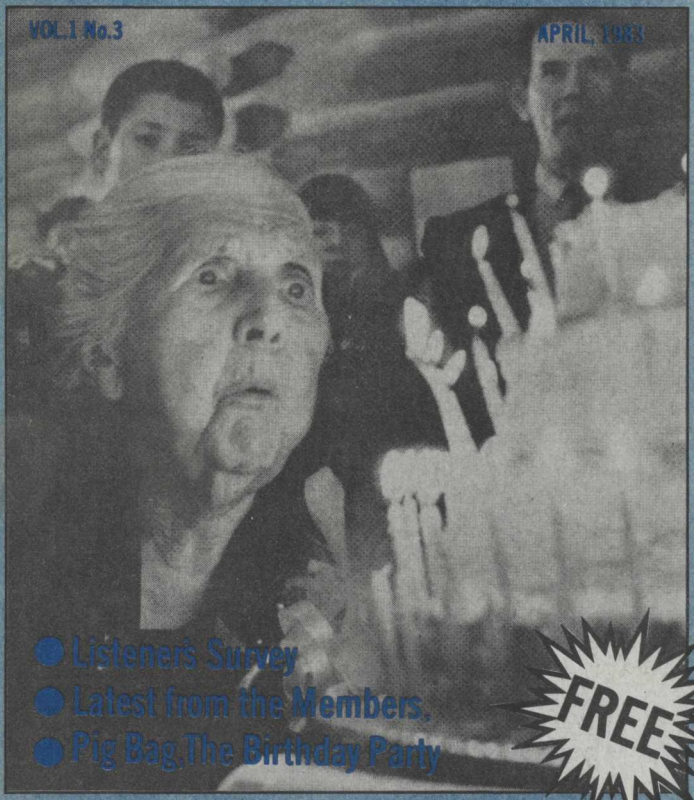
ANNIVERSARY ISSUE!

DiSCORDER

A guide to CITR fm 102
CABLE-100

VOL.1 No.3 APRIL, 1983



- Listener's Survey
- Latest from the Members.
- Pig Bag, The Birthday Party

FREE

DiSCORDER

April 1983

A guide to CITR fm 102

CABLE 100

AFTER FIRST YEAR ON FM

CITR SHIP STILL AFLOAT

The CITR survey (p. 3) is not intended to support the claim that Canadians are the most surveyed people on the planet. Rather, it's the means by which you can help CITR carve future paths along the radio frontier. Where the station goes reflects where it stands. But before it blazes new trails, its members need to know how strong the foundation is. That's where you come in.

The survey is part of CITR's first anniversary celebration since going low power FM. The Student Radio Society of UBC fittingly flicked on the switch to its FM 101.9 frequency on April Fool's Day last year. For the first time ever, UBC Radio was legitimately on the air.

The past year has been one of keeping the ship afloat. "There were leaks then and there are leaks now," says outgoing CITR president Jeff (No. 1) Kearney. "In the first year it's always easy for organizations of our kind to lose touch with what they're supposed to be doing. Perhaps they get over their heads a bit and then disaster occurs, but that hasn't happened to us. We're still fairly stable."

But keeping the ship afloat doesn't necessarily mean it's going at a good clip. "Since we got the FM license, we've maintained the same speed while the rest of the industry here has speeded up," incoming president Steve Robertson says. "Once of the major objectives over the next year will be to re-establish CITR as true ground breakers. Hopefully we'll have resumed our place in the Vancouver local music scene as the radio station that is two steps ahead of the other stations, rather than just one."

In order to stay ahead one must know what the rest are up to. "The major industry papers out of New York have stated that major FM stations, such as the superstar stations, will be adding 80% new music," explains music director Noel Baker. "Canada can expect a 40% increase in new music additions to major playlists so that many things CITR plays will become very normal programming in commercial radio."

Baker doesn't expect this "explosion" in Canada to make things any more difficult for the station. "CITR will still be in the forefront of all that because there's always a lot of intereting things happening to keep us ahead of the game," he says. "There are always artists who are on the fringes and ahead of those who are always getting the major airplay."

The direction the industry is taking should help the local music scene in Vancouver, according to Baker. "We'll see an upsurge as more local bands finally get some sort of commercial success, which in the past was denied to them because of their not wanting to compromise certain artistic ideals."

Having a radically different outlook is program director Chris Dafoe. "Programming is going to reflect my tastes," he says. "I'm going to throw everybody off the air and do it all myself. We're going to go country and western.

"But seriously, the music will continue to reflect the tastes of the people who work at the station, as well as the community of which they are part."

That community can also play a role in improving the quality of CITR's brand of amateur radio, as well as getting more information across to people. "We have an ahour set aside per week that groups can use to get across to the general public," says Dafoe. "Two hours a week are set aside for other collage and post-secondary education institutes such as SFU, Capilano College, Langara, etc., to have their chance at playing radio.

"We'll also be expanding our hours to 4 a.m. seven days a week soon. There's nowhere to go from there, but *Up, Up and Away-ay.....*"

The news department also has plans for collaborating with other post-secondary institutions. "Since CITR is Greater Vancouver's only full-fledged FM student radio station, it's important that the CITR news diet reflects the tastes and concerns of all local campuses," remarks news director Harry Hertscheg. "Later this year we'll be establishing student correspondents at SFU, UVic and such local colleges as Capilano, Langara, etc.

"We're trying to emphasize stories relating to students of all ages, education of all kinds, research of all types, local community news and all that interesting social-political-economic-cultural stuff."

As society becomes more educated the trend in news will be away from the muckraking and sensational events oriented stories that dominate the air waves today, according to Hertscheg. "There's way too much emphasis on the latest fatality highlights. A greater profile should be put on news from which you can learn.

"Which information is more important, what happened in war today or what Man learned about war today?"

The sports department has its goals, too. "We're trying to focus on amateur sport because the professional sports scene in Vancouver is quite extensively covered, and therefore, some of the other sports don't really get the recognition they deserve," says sports director Monte Stewart.

CITR sports was recently presented with the Arthur Delamonte Award at UBC's Big Block Club dinner in recognition of its outstanding contribution to UBC athletics. A combined total of seventeen Thunderbirds football, basketball and hockey games were broadcast, including live coverage of the Atlantic Bowl national football semi-final from Halifax. "The Award is going to give us a lot of recognition that we never had before, and it will also give added interest to the UBC athletics program," Stewart believes.

CITR's play-by-play coverage is beginning to expand beyond just university sports. "We recently broadcast the B.C. boys double-A basketball championship final from the Agrodome and it even looks promising for us to go to Bermuda to cover a pre-Olympic soccer match," he says.

Although CITR's public affairs programming hasn't had the illustrious year sports has had, the fifteen minute spoken word features in the morning have improved over the years. But they're still in the development phase. "They're hard to do," says public affairs director Rob Simms. "It takes a lot of effort, energy and time to do those type of shows.

"People have to be really into it to want to do it. To be a really good, thorough interviewer it takes a certain amount of skill. We strive to be reasonable, analytical, non-partisan and political, while presenting a wide range of views. People need to be informed and preferably not in a condescending manner that is so prevalent amongst major media types."

Since CITR's student members also have to spend a certain amount of time doing school work, the station is always in need of more members. "It takes a lot of people to run this place," newly-elected president Steve Robertson says. "We have to be far more organized so that we can more effectively channel those people to be more involved in such key areas as production, public service announcements, promotions and public affairs."

More training for the deejays and news people is another aspect that needs to be stressed in an effort to improve on air quality, according to newly-elected vice president Jennifer Fahrni. "We need to improve our delivery and be less sloppy," she says. "Now that we've been FM for a year, we have more obligations than when we were just on cable FM."

A major obligation is meeting Canadian Radio and Television Commission (CRTC) regulations. However, recent changes to programming regulations will allow FM stations to repeat songs more often as well as permit campus and community stations to advertise more freely in order to better secure funding. But that will not likely affect CITR, according to station manager Sonia Mysko.

"There's no need to be concerned about broadening advertising policies because we don't advertise on air," Mysko says. "And we don't want to increase the number of times we play a song to more than once a day."

Mysko is CITR's only paid staff member. As a result, she has to deal with unruly volunteer types every day. "One has to feel very much part of the peers," she says. "It's important for me to keep a fairly high profile because once it stagnates, then there's less incentive for volunteers to get excited.

"One thing that's a problem in commercial radio — as it is with any sort of paying job — is that many people are in any given industry because they know they're getting their pay cheque."

While CITR's student volunteers make up the rank and file, the station's alumni can be expected to play an

"Survey" p. 3

MELODY PIMPS SHELL OUT

Opening act for one of the City's hottest shows so far this year, the Melody Pimps played 'em their way at Sub Ballroom, March 4. Show featuring the Pimps along with The Scissors and Rank and File was a s(h)ell out!
photo - Kevin Fleming

CITR DISCORDER
fm 102 Cable 100

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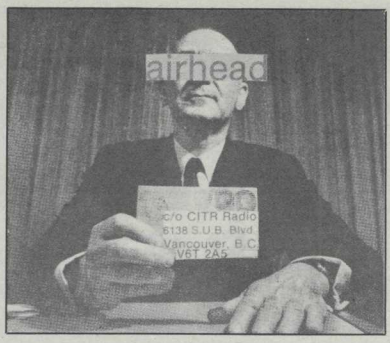
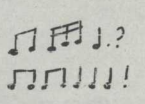


Dear Airheads and
Space Cadets:

Here I am writing again to voice my disapproval of the selection of hands for the Tribute to West Coast Music. Whatever happened to the West Coast bands that have been slugging it out in Vancouver for several years. DOA, 54-40, Modernettes, Actionauts, Los Popularos, Redrum, Maurice and the Cliches, Corsage, Braineaters, E, Beverly Sisters, Buddy Selfish — to name a few. We the listeners, should take direct action and continue to boycott the heavy metal maniacs that dominate this year's ballot (who listens to the Pinheads, anyways?)

CITR should get together with Bud Luxford and the artists I have listed above. Then if you could get them all together in one place (say Thunderbird Stadium) have a great big pat on the back party (you all deserve it). Have a party, but not for the cause that Terry Quinn is set on. Esperanto is not the universal language as Mr. Quinn stated in his press release. There is only one language that is universal. It has been in every culture since the beginning of time. Mainly... ...MUSIC.

Thanks for listening;
Struan



-Ed.

Dear Airhead:

You finally have a good LP in your neglected LP feature Surfin with the Astronauts, but your little write has many historical errors. First, the Astronauts were not a Denver based group, they were a Boulder, Col. based group. Boulder, home of such groups as the Moonrakers and the Survivors, was Colorado's rock scene. Second, the band was hardly just an instrumental group. Of the LP's I have by them (seven LP's) only ten songs are instrumental, all the rest are vocal. Even the featured LP has four vocal tracks. Third, The Surfin with the Atronauts LP came out in 1963 not 1964. The back sleeve of the album even says right on it, copyright 1963. Fourth, to say that their first LP is the best is a very subjective statement. To retaliate, here's an equally subjective statement, that the fourth LP Astronauts Orbil Kampus (A-OK) is their best LP. It's a classic early style (1964) of dance/garage/punk rock ad dance/garage/punk rock and their second LP (Everything is A-OK) and their seventh (Down the Line) LP their attempt to rip off the British Invasion (on '65 LP) tie for quality with their first LP. Although I do agree that they have the best versions of Miserlov and Pipeline.

Yours Astronautically,
I Hillender Protozoan
Enzymology 6

-Neglected Ed.

Dear Mr. Airhead,

How are your molecules; not receiving too much oxygen I hope. I'm writing in regard to our supposedly "improving economy." If we relate music to life situations, then presently we are not coming out of this slump as our government would have us believe. As opposed to let's say 1½ years ago then, I would have to say music is more bleak than ever. There are a few bands around that tell the truth. We did have the Cure and Theatre of Hate but alas they are now defunct. Tell me, who is going to speak out now? Most of what you have been playing lately is pure rubbish; Bedtime for Bonzo, etc.....Surely you can do better than that. Anyway I hope this is just temporary because like I say, if your music reflects the current theme then all I can say is "What a load of bollocks."

I'm right C.

Speaking for my own oxygorged molecules, I hope that the demise of bands like T.O.H. and the Cure, whose last album was a lifeless, self-indulgent drone, signals a resurgence of the energy that has been lacking in a music scene dominated by the post-Joy Division bands. Melancholia ad nauseum. Perhaps you should get out more, pasty-face.

-Ed.

Hi Airhead,

I wanted to drop a line and let you know I enjoyed the layout and articles in the March issue of Discorder. I got a copy at A&A as I was feeding my vinyl habit. Dean Pelkey's review of the Eurythmics was great..... and CITR's signal from high atop the Student Towers is a welcome relief to the "status quo" playlist of other stations in the area. My only beef is that it doesn't reach far enuf south! A big POTB for CITR.

I also thought I should mention Airheads Anonymous — where Airheads can help each other. Are you a member yet? You have to be a bona fide "vinyl junkie" to get a membership.

Oh well....I hope everyone voted for Video Veggie by The Scam for Single of the Year. It sure beats workin' for the weekend! If the Day-Glo Abortions win Group of the Year, I expect Chris Dafoe to form the band and cut a disc. Personally, I voted for Dik Regrett & the Amazing Ray Guns as Club Act of the Year. I saw them at the Rock Box and their original techno-pop was superb.

Keep on discording,

Red Squirrel Flying/
Rowdy Puppy Records
Blaine, WA.
United Snakes of America

Dear Ms. Airhead and H.R.H.;

Hi, how are you, I'm o.k.; I guess. So your Majesty, how did you like Vancouver? I never heard you say thanks in public so I was just wondering. I mean we did go to a lot of trouble for you. Like we did clean the ocean and replace a carpet and kill flowers and make 7,000 kids miss school. Not to mention all the advertising time missed on our advanced TeeVee system. I just can't recall you ever saying thank you personally even in the speech to open B.C. place you didn't write. Anyways, your welcome.

P.S. Do our taxes pay for all of this pompous B.S.?

Signed;
A British Citizen

My husband and I had a marvelous time. Thank you for cleaning your ocean. It looked very blue indeed.
-H.R.H.

Hey, where's my question?

-Another cruelly neglected Ed.

THE RANK and FILE

Austin Texas "best country band of '82" appeared at UBC's SUB Ballroom March 4 and brought along enough energy to have the capacity crowd bouncing off the walls by nights end. At the edge of country music's frontier, this is a band to watch!

Rank and File's Chip and Tony Kinman *photo: Kevin Fleming*

CITR LISTENER'S SURVEY

1. Have you ever listened to CITR? yes_____ no_____
2. If not, why? _____
3. When and how did you first find out about CITR? _____
4. At what frequency do you listen to CITR? 101.9 FM_____ 100.1 cable FM_____
5. How often do you listen to CITR?

   once a month_____ a few times a week_____
   once a month_____ daily_____
   once a week_____ never_____
6. Do you have any problems picking up CITR's signal on the FM band? yes_____
7. If so, explain _____
8. What aspects of CITR do you like? (Please check)

   Music___ News___ Sports___ Public Affairs___ Generic Review___ Folk Show___
   Music of our Time___ Fast Forward___ Random Radio___ Sunday Brunch___
   Rabble Without a Pause___ Mini-Concerts___ Public Service Announcements___
   Final Vinyl___ Jazz Show___ No commercials___
9. What aspects of CITR do you not like? (Please check)

   Music___ News___ Sports___ Public affairs___ Folk Show___ Rabble Without a Pause___
   Generic Review___ Reggae Show___ Fast Forward___ Random Radio___ Final Vinyl___
   Sunday Brunch___ Music of our Time___ Jazz Show___ Public Service Announcements___
   No commercials___ Mini-Concerts___
10. Are you a UBC student? yes_____ no_____
11. Are you a student elsewhere? yes_____ no_____
12. If so, at which institution? _____
13. How old are you? _____
14. Are you male_____ or female_____?
15. What changes or improvements would you like to see at CITR?

_____

(Attach additional comments if necessary)

PLEASE CLIP THIS SURVEY AND MAIL TO:
CITR,
6138 Sub Boulevard,
University of B.C.
Vancouver, B.C. V6T 1A5 or drop by Room 233 of SUB. Thanks for your cooperation!

CITR SURVEY

cont'd from pg. 1

ever-increasing role in the future. "The alumni will really become important as the station continues to grow and look for alternative areas of funding," says outgoing president Jeff Kearney. "Although the full results won't be seen for five to ten years, the people retiring will be around to provide a base from which new people can learn, and that will help things become more consistent."

Equipment replacement is also looming as an important issue in the near future. "There has been no major technical upgrading since we moved into SUB in 1968," informs chief engineer Rick Anderson. "Failures are beginning to happen at an increasing rate and it's frustrating to our listeners when we have to shut down to fix the problems. We intend to be replacing some key audio-processing equipment (console board) and try and alleviate this problem."

Although there's no point in going stereo now because it would make the low power signal even more difficult to pick up, the new equipment will allow CITR to go stereo when it gets an increase in power within the next five years, he says. "But let's face it, when you get really detailed everybody gets turned off. They don't want to read about consoles and stuff. Most people don't give a damn, all they do is listen for the music."

Well Rick, you can't say we didn't give you a chance to talk about it.

Probably the most important issue CITR must face is how to secure those financial resources that are necessary for plans to come true. "Plans for the future are merely dreams, without financial intravenous," newly-elected bsusiness manager Harry Hertscheg says. "We'll be trying to expand our revenue generating operations such as CITR mobile sound and benefit concerts in order to be less dependent on the whims of Students Council."

CITR's operating expenses are over $50,000 a year — $30,000 of which is subsidized by UBC's student Alma Mater Society, while the other $20,000 is generated from Pit discos, Hot Air Shows, outside discos and concerts.

"Our business operations are also a means for members to earn some part time income, as well as being a vehicle for people to become more familiar with CITR," says Hertscheg.

A major vehicle for getting people to become more familiar with CITR is DISCORDER. But the guide to CITR is more than a promotional tool. "We'll have stories that deal with portraying the culture and society we live in," says DISCORDER co-editor Mike Mines, who is also the outgoing vice president. "DISCORDER will always question the values of the mass culture. It'll be able to provide an alternative look at music and counter-culture.

"It also provides a vehicle for advertisers to reach a significant market that is beyond the average, typical consumer. A lot of advertisers are just looking at what the average is, but they're not really going after the large fringe that exists in Vancouver."

"We want to expose people to what's out there and expose them to an alternative form of broadcasting," emphasizes DISCORDER co-editor and incoming vice president Jennifer Fahrni. "CITR is totally different than any other station. And it's much more fun to listen to."

Now you know where CITR thinks it's going. The survey also gives you the opportunity to help navigate. Next year's birthday survey will reveal where the path through the cultural frontier has taken us.

--Duffy McAirhead

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photo: Jamie Sikorski

DOA shared the SUB Ballroom stage with Braineater and Los Popularos March 11. Joey and friends kept true to form creating a mood of carefree banadon (to the Nth degree).

Vinyl Verdict

THE MEMBERS
Uprythm Downbeat
(ARISTA(US))

The Members are alive and judging by this album, very well thank you very much. The undue stress they caused me by taking two years to come up with this, their third offering, has been more than compensated by the punchy, danceable, dubwise direction that the band has taken. This direction, with drums and bass mixed up and a good dose of brass, seems to have been such a natural, effortless progression from their last album that one would think they were born playing this brand of 'funk'; unlike many other bands who evidently rushed out to their local bookstore panting for copies of 'How to play funk' as soon as some bored and mischievous scribe decreed it 'The latest thing.'

Within ten tracks on **Uprythm Downbeat** there is a conspicuous trio of singles: the opening, tongue-in-cheek *Working Girl*, (released light years ago), the catchy *Boys Like Us* and a dub of the *Radio* single. The latter especially, although good, is really pushing it; come on fellas, short of ideas? Or does someone have their (commercial) fingers in the till? Quite forgiveable, though, is the inclusion of their version of *Model*. Although it seems obviously unfair to make a comparison, I say this one has more balls than the original by those Jolly Germans, Kraftwerk. I mean, at least you can sway to it as opposed to the 'look serious and contemplate it' mood of the electronic piece.

The second track on side one, *The Family*, comments drily on the pressures and obligations inflicted by the family, be it linked by blood or by corporate contract: "If you need money we'll give you a loan/If you need a job there's work to be done/New York, London, Milan too, all you gotta do is keep it in the family." Listen to the Bunnymen's *Pride* and then listen to this.....*Chairman of the Board*, the fourth track on the first side is a dancer's delight, good and solid; music to Rock the Boat to.

The second side continues the styles set by the first, opening as it does with three more solid rhythms, each supplemented with the omnipresent but stylish brass arrangements: *Going West*, *Radiodub* and *Fire In My Heart*. The next track, *You And Me Against The World* is, at first listen, the weakest. But wait — is that an experiment with a mutant form of country music? Any doubts about the album are forgotten, however, on listening to the last track *We The People*, possibly the best track on the album. Gone, for once, is the dry humour for which The Members are noted. Anger and bitterness are once again to the fore as the song churns out heartfelt pleas and searching questions: "Who bears the scars of pain? What crimes are committed in our name?" Revolt while you dance!

This is an excellent album. Buy it.

--Sukhwinder Johal

Maurice And The Cliches
C'Est La Vie
(RMS RECORDS)

My associate, Dave Jamieson, is on holiday so it's the case of the uninformed reviewer; politely known as 'objective'.

This reviewer admits that he is not familiar with Maurice and his *Cliches*. CITR's copy of **C'est La Vie** has written on it — "Local Boys Make Good", in regard to their first LP release on the Los Angeles-based independent RMS label. Now I wonder just how much faith their record company places in this band. Consider the rather bland album jacket: no

producer, no personnel, and no photo of any band member (unless one includes the drawing of the rather fashionable gent on the front). Nothing. But who cares about the sleeve, right? Well, I'm sure the band and its fans would. Enough of that; now what about the music?

The music has potential, but it is lacking in imagination and energy. The imagination, hopefully, is lying dormant; it's tough going from the bar circuit into the studio — give them time. Maurice and the Cliches tend to live up to their name by using a lot of pop hooks. The energy, hey Maurice (roll the r), you need a good kick in those black trousers. Get angry, get happy, get something! but don't get bored behind the microphone.

I kind of like *Social Casualties* and *Skyline*; upbeat and laid-back, respectively. The album consists of mostly upbeat tunes, and the production is what you would get on a tight budget. More energy and fancier producing is what is needed here to help this veteran local band reach their potential.

--Michael Klassen

Pig Bag
Lend an Ear
(Y RECORDS UK IMPORT)

I was on my way home from work at the Bureau of Music Standardization when I first noticed it while alone in the elevator. My foot was tapping against the floor and as I watched my knees began to bounce and shake. Pretty soon my fingers began to snap in time. I immediately realized something was wrong and began to search frantically for the source of my rhythmic twitching. Then I noticed the muzak. It wasn't ordinary elevator muzak but something faster, more rhythmic with an incredible funky bass line, wonderful afro/latin drum sounds, and a bit of jazzy vocals thrown in here and there. The more I listened the more I found my body wanted to dance around the elevator. This wasn't right I soon decided. The Bureau of Elevator Control (we in the business call it BEC) couldn't allow this so I had to find its source and if possible, destroy it. When you work for the Bureau, you're always on the job.

My search led me upstairs to

the elevator control station. I was forced to break down the door and eliminate several men dressed as technicians with .357 magnum. I'm sure Clint would have understood. Anyway, as I suspected these men were false technicians who had taken over the controls of the elevators and were playing this record over the sound system.

I examined the record and noticed that it was produced by one Simon Underwood, ex-member of The Pop Group and current member of whatever foul gang had hatched this evil plot. I looked at the record label and saw the name Pigbag. Definitely a name not friendly to the authorities. They would have to be dealt with.

I decided to listen to a bit of the album before I destroyed it once and for all. The first track, *Weak At The Knees* I had heard in the elevator but the second was even worse. *Hit O The Deck* it was called. The vocals of one Angela Jaeger and the bouncing bass and flowing sax literally hurled me across the room in a frenzy of spastic dancing. The next song was equally as bad. *Ubud* with its whirling percussion and conga solo had me thinking of the smoke filled jazz bars and cantinas I used to frequent during the days of my ignorant youth.

I decided to take a quick listen to side 2 and noticed that while it wasn't as all encompassing as side 1, it still exerted a dangerous effect on the listener's will. I picked up the album and placed it in the cover I had been holding, noting the title; **Lend An Ear.**

I knew the record was dangerous but I couldn't put my finger on exactly why, then it all came to me. There was no beeping and popping of synths, no endless boogie guitar riffs, no shrill over/under sexed women/men in tight pants screaming in high-pitched voices. It was all horns, drums, and bass with occasional forays in blues/jazz vocal stylings. It was different, it was foreign, it was happy. It was something we couldn't have here.

I checked the name of the company Y Records and noticed that it was British and could only be bought as an import here. I picked up the phone and told agent Legpin to close down all the import stores. I looked at the record, deep in thought. This was music of quality and craftmanship. Only the Brits could be so bold. Well, we'd stopped them this time. But I wondered as I broke the record into little pieces, what would have happened if the Brits had managed to get a general release for this album?

--Dean Pelkey

The Birthday Party
The Bad Seed EP
(4AD UK IMPORT)

"It is the cruelty that cements matter together, cruelty that molds the features of the created world."

--A. Artaud

The Bad Seed is perhaps the most profound apotheosis of real life horror ever. Nick Cave and his compatriots have struck at the sordid underbelly of the madness, moulded it, and have finally let it loose in the form of a four song EP.

This release consists of two slow songs, two more upbeat. *Fears of Gun* and *Sonny's Burning* are veritable monsters,

page 4

running back and forth between the line of a thrashing metal beat and the vigorous timing of an out-of-sync offbeat bass, elephantine drums and a guitar occasionally scratching, more often spitting out dark notes.

With his unit in order, Cave permeates the atmosphere with his doggerel drawl, flexing and bending his vocal chords like a mixed-up Cale-Reed-Morrison apparition. Pleading and screaming he makes his way like a captive accused of the most insidious crime of all — to be born....born into the world wild, wild world.

Deep in the Woods is a kind of Gothic horror come to life. The forest, personified, dumps the women's honey body into the well and the worms scrawl their cruel design 'D-I-E' in her belly. The song closes with a kind of pent up energy, racing toward the edge that seems symbolic in a star which bursts and shudders in the last moment of its ecstasy before plummeting into nothingness. The end, intone Cave.

The essence of **The Bad Seed** is captured in the closing song, *Wild World*. A slow, plodding base drum with a wiggled out of proportion bassline and the slightest nuance of guitar structure upholds the buttress for Cave's forward and backward stroph and antistroph pleas. What is brought to mind is the torture of contemporary existence, hostile and beautiful at the same time.

The Bad Seed rings out of the listener a kind of last minute surrender. Its dark foreboding ramblings are as optimistic and lively as one might get seconds before the button is pushed. It is a statement vibrant and alive, and insignia of the present to capture each moment as it comes and squeeze the living breath out of it, for and to maintain the act of life itself.

Artistically **The Bad Seed** is inseparable from the fixations of the modern, the cause of I of the modern, the cause of language and sound to interact. I am certain Pope Bill Buroughs is nodding his head approvingly.

--Werner Jahnke

Features

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
7 am							
		Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	Wakeup Report	
8 am							
	MUSIC OF OUR TIME	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	Breakfast Report	
9 am							
10 am	NEW MUSIC CALENDAR	AMNESTY ACTION	UBC on TAP	SPORTS UNLIMITED	CROSS CURRENTS	DATELINE INTERNATIONAL	THE FOLK SHOW
11 am	MUSIC OF OUR TIME	Generic Review	Generic Review	Generic Review	Generic Review	Generic Review	
Noon	SUNDAY BRUNCH						
		Lunch Report	Lunch Report	Lunch Report	Lunch Report	Lunch Report	
1 pm	THE REGGAE SHOW						FAST FORWARD
2 pm							
							LAUGHING MATTERS
3 pm		Newsbreak	Newsbreak	Newsbreak	Newsbreak	Newsbreak	
	RABBLE WITHOUT A PAUSE						CITR PLAYLIST SHOW
4 pm		Sportsbreak	Sportsbreak	Sportsbreak	Sportsbreak	Sportsbreak	
5 pm							
6 pm	SUNDAY MAGAZINE	Dinner Report / Bird's Eye View / Generic Comment	Dinner Report / Insight / Generic Comment	Dinner Report / Insight / Generic Comment	Dinner Report / Bird's Eye View / Generic Comment	Dinner Report / Campus Closure / Generic Comment	SATURDAY MAGAZINE
7 pm							
8 pm	SUNDAY NIGHT LIVE	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT	MINI CONCERT
9 pm							
10 pm		THE JAZZ SHOW					
11 pm	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL	FINAL VINYL
Midnight		JAZZ CONT'D					
1 am							
2 am						RANDOM RADIO	RANDOM RADIO
3 am							
4 am							

-OFF AIR — CITR-FM 102 Cable 100 Listener Request Line 228-2487 — CITR'S REGULAR ALTERNATIVE MUSIC PROGRAMMING

CITR PROFILE: MUSIC of our TIME

Hello. Welcome to the first in a series of articles filling you in on CITR's special programs. This one introduces *Music Of Our Time*, heard Sunday mornings from 8:30 a.m. to approximately 12:20 p.m. Many people still think that this time does not exist....little do they know.

The program is currently hosted by Jay Leslie and Paris Simons. You can reclaim reality from weekend indulgence by the sound of 20th century classical music.....hmmmm. Modern Classical? "Isn't that a contradiction in terms?" you may ask. Well, I mean music mostly from the classical tradition. We can fly from symphonic to electro-acoustic to jazz to minimalist percussion music without batting an eye. Stay tuned in April for an interview with the father of avant-garde interdeterminacy, John Cage.

One thing I should make clear: 'serious' music is not humourless, and neither is our program. Witness occasional cameos ranging from P.D.Q. Bach to Lenny Bruce. Also, we can pass on enough music trivia to stump your friends and shock your neighbours.

Some music may demand more of your attention than you expect, but if it's good, it's worth it, right? Why shouldn't you hear in one show works by such diverse composers as Claude Debussy and Laurie Anderson? Usually, there will be something different to awaken you, no matter what your musical tastes are..... Another thing — we are not afraid to play a whole piece, whether two minutes or over two hundred minutes long. Our audience is generally warned far in advance if a monstrously long composition looms in the offing.

Those out there who have listened in before know that at 10:30 a.m. we present the Vancouver New Music Calendar, a listing of concerts and events of 20th century music coming up around the city in the following weeks. We also present you with special features on composers and performers, often focusing on local (even U.B.C.!) people. These can generally be heard around 11:00 a.m. A wide-ranging program, to be sure.

Let us rouse and stimulate YOU on Sunday mornings. Who knows? Maybe your acoustic idea(l)s will be re-arranged by CITR's alternative approach to hangovers. Indulge your ears in *Music of Our Time*.....after all, variety IS the spice.....

--Paris Simons

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FINAL VINYL

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Transformer, Lou Reed — 1972
Futurama, Be Bop Deluxe — 1976
Fast Product, Compilation — 1980
Pretenders II, The Pretenders — 1981
Pure Pop For Now People, Nick Low — 1977

NEGLECTED LPS Sundays 11 pm

3 April - **Them,** Them
A true, little known psychedilic relic. This is Them after Van Morrison left. The band consisted of newcomer Jerry Cole and holdover Alan Henderson. Though this LP bears no resemblance to the original group, there's some great acid-tinged guitar here. (Happy Tiger Records - 1968)

10 April - **Take a Heart,** The Sorrows
An almost forgotten British R&B group of great potential. Their one LP was a package of raw and dynamic Brit rock including the title track, their lone chartmaker. This record is still in print on a Spanish pressing. (Picadilly - 1966)

17 April - **Creation,** The Druids of Stonehenge
A pure slice of moronic psychedelic garage rock American style. This LP includes strange and wonderful renditions of "I Put A Spell on You" and Dylan's "It's All Over Now, Baby Blue". (Uni Records)

24 April - **Big City Blues,** John Hammond
Possibly the best LP by this stammering white folk-blues artist. His stutter disappears, however, when he goes great renditions of Chuck Berry, Willie Dixon and Bo Diddley standards. (Vanguard Records).

MINI CONCERTS

Friday 1 April **Bow Wow Wow**
Saturday 2 April **The Sound**

Monday 4 April: **Jerry Lee Lewis - Sun Years**
Tuesday 5 April: **Grace Jones**
Wednesday 6 April **The Clash - Rarities**
Thursday 7 April **Delta 5**
Friday 8 April **Buzzcocks**
Saturday 9 April **TBA**

Monday 11 April **Pebbles, Nuggets & Boulders**
Tuesday 12 April **The Shaggs**
Wednesday 13 April **Bob Marley 1963-67**
Thursday 14 April **The Fall**
Friday 15 April **Dils/Nuns/Rank and File**
Saturday 16 April **Lene Lovich**

Monday 18 April **Elvis 'Mr. Country' Costello**
Tuesday 19 April **John Cale**
Wednesday 20 April **Jack Ruby**
Thursday 21 April **The Sex Pistols**
Friday 22 April **Stiff Little Fingers**
Saturday 23 April **TBA**

Monday 25 April **The Shoes**
Tuesday 26 April **Wall of Voodoo**
Wednesday 27 April **Little Feat**
Thursday 28 April **Scritti Politti**
Friday 29 April **Stranglers**
Saturday 30 April **Teardrop Explodes**

photo: Mike Johal

Art Bergman in front of capacity crowd at UBC March 11th.

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CITReport: albums - april 1983

TW	ARTIST	ALBUM	DISTRIBUTOR
1	RANK & FILE	SUNDOWN	SLASH (US)
2	ECHO & THE BUNNYMEN	PORCUPINE	WEA
3	DEAD KENNEDYS	PLASTIC SURGERY DISASTERS	FRINGE PRODUCT
4	WALL OF VOODOO	CALL OF THE WEST	A&M
5	SIOUXSIE & THE BANSHEES	A KISS IN THE DREAMHOUSE	POLYGRAM
6	THE STRANGLERS	FELINE	CBS
7	FAD GADGET	UNDER THE FLAG	MUTE (UK)
8	THE BARRACUDAS	MEAN TIME	CLOSER (FRANCE)
9	THE MEMBERS	UPRHYTHM, DOWNBEAT	ARISTA (US)
10	D.O.A.	WAR ON 45	FRINGE PRODUCT
11	THE REVILLOS	ATTACK	SUPERVILLE (UK)
12	IGGY POP	ZOMBIE BIRDHOUSE	CAPITOL
13	T.S.O.L.	BENEATH THE SHADOWS	ALT. TENTACLES
14	UB 40	LIVE	POLYGRAM
15	THE SOUND	ALL FALL DOWN	WEA (UK)
16	THE BIRTHDAY PARTY	THE BAD SEED	4AD (UK)
17	PIGBAG	LEND AN EAR	Y (UK)
18	LOU REED	LEGENDARY HEARTS	RCA
19	SHAKIN' PYRAMIDS	CELTS & COBRAS	POLYGRAM
20	PHIL SMITH	THE PHIL SMITH ALBUM	ZULU
21	VARIOUS ARTISTS	PILLOWS AND PRAYERS	CHERRY RED (UK)
22	THE DAMNED	STRAWBERRIES	BRONZE (UK)
23	BLACK UHURU	THE DUB FACTOR	MANGO (US)
24	BANGLES	BANGLES	FAULTY (US)
25	BAUHAUS	THE SKY'S GONE OUT	A&M
26	JAH WOBBLE	BEDROOM ALBUM	LAGO 3 (FRANCE)
27	MAURICE & THE CLICHES	C'EST LA VIE	RMS (US)
28	VARIOUS ARTISTS	L.A. ROCKABILLY	RHINO (US)
29	RICHARD HELL & THE VOIDOIDS	DESTINY STREET	RED STAR (US)
30	RAMONES	SUBTERRANEAN JUNGLE	WEA
31	THOMPSON TWINS	SIDEKICKS	POLYGRAM
32	LENE LOVICH	NO MAN'S LAND	CBS
33	MICHAEL SMITH	MI CYAAN BELIEVE IT	MANGO (US)
34	SOFT CELL	THE ART OF FALLING APART	POLYGRAM
35	WALTER STEDING	BLINDED BY SCIENCE	CAPITOL

HOT AIR SHOW SURPRISE!

The last week of April was a busy one for Vancouver music.

On Sunday the 27th, the Canadian Academy of Recording Arts and Sciences held its Third Annual Tribute to West Coast Music. Held in the Holiday Inn Harbourside the evening was a slick, boring, predictable evening of self congratulation.

On Monday the 28th CITR and The Pit held the finals of the Hot Air Show. That was another story altogether.

The finals were the culmination of seven months of competition, featuring over forty bands. After seemingly endless quarter/semi/demi/hemi finals there remained four bands. From the first segment of the Hot Air Show was Ground Zero, a hard rock/metal band led by DOA alumni Randy Rampage and former Avenger Brad Kent. From the December segment were the Actionauts. Redrum, whose two song demo *Danger Never Know Your Name* topped CITR's singles playlist, and popular club band The Beverly Sisters rounded out the evening.

The Actionauts opened the evening and despite the annoyance of a broken bass string in the middle of the first song, put together a good set culminating with the monstrous *Hell Bound Boogie Boy*, a metal song to end all metal songs that featured guitarist Tony Baloney and soloing madly through the crowd aboard the shoulders of singer Gust Vassos.

Red Rum followed with a characteristically tight and economical set that, although short on flash, possessed a feel that is distinctly Red Rum; understated visually, but with its own sense of musical power.

The evening then lurched to the other end of the musical spectrum as Ground Zero took the stage by force. Loud, nasty, dirty, the band stuck its fist in the solar plexus of the audience, driving those not already 3/4 deaf or completely numbed by alcohol to desperate measures.

At about 1:30 the Beverly Sisters kicked off the final stage of the Hot Air Show, packing the dance floor with thoroughly besotted bodies with their funky, hybrid sound, the result of tossing the bands various influences into a blender and seasoning with sweat.

As the last sounds of the Beverly Sisters faded the judges ballots were collected and taken to the subterranean shelter, equipped with sophisticated calculation devices (a pencil and a piece of paper). The results were tallied and in the grand sporting tradition, the high and low scores were eliminated. After numerous checkings and rechecking, Master of Ceremonies Mike Mines, his bow tie crushed, the rose in his lapel wilted, a shadow of his former dapper self, emerged into the spotlight with the results.

"In fourth place, winners of $250....Red Rum"

"In third place, winners of a Photo session with Dee Lippingwell....Ground Zero." At this point Ground Zero guitarist Brad Kent began screaming obscenities at the crowd and the judges. Several spectators reported seeing Neal Hall, music critic for The Vancouver Sun and one of the Judges, grab Kent by the lapels and tell him to keep his opinions to himself (or words to that effect). A scuffle ensued and bouncers had to separate the two men before Hall, who stands about 6 feet, and Kent, considerably smaller, trashed the judges table and spilled the last round of drinks.

Unaware of the fracas, Mines continued with the results. Pausing briefly, Mines announced the second place band. "And in second place in the year's Hot Air Show Finals....the Beverly Sisters."

The shocked silence of the crowd was broken by four of the Actionauts twitching and writhing on the floor, kicking their legs and shouting.

So just who are the Actionauts? What kind of music do they play? Well, in their latest configuration they are Tony Baloney (former Melody Pimp/Thirsty Soul/Bludgeoned Pig) on guitar, Gust Vassos on singing and falling down. Sam Salmon (yes, his *real* name) on keyboards, Jazbo on Bass and recent addition Andy Graffiti (Buddy Selfish/UJ3rk5 and drummer about town) on drums. The band came together about eight months ago, formed by Baloney, Vassos and Salmon. For a brief period they featured former Young Canadian Jim Bescott on bass, while Graffiti is the third drummer to appear with the Actionauts.

Vassos described the bands' sound as "Greco-Indo-African Heavy Metal (sorry I asked) while Baloney calls it Pomp Rock. This confusion is typical of the reaction to the Actionauts. In a gig earlier this year, backing 54/40 at John Barley's the band elicited confusion stares from the crowd. Nobody quite knew *what* to think of them.

The Actionauts, however, plan to put the ball in the public's court with a record, combining tracks they have already recorded at Ocean Sound, produced by Nick Jones, with the tracks that result from the twenty-five hours of recording time at Little Mountain Sound that they received as first prize in the Hot Air Show.

Congratulations to the Actionauts and thanks to all the other bands who appeared in this year's edition of The Hot Air Show. The Hot Air Show will return in September, unwieldy and unpredictable as ever. --C.D.

CITR Report: singles - april 1983

	ARTIST	TITLE	LABEL
1	THE THE	Perfect	SOME BIZARRE (UK)
2	IMPLOG	Breakfast/She Creatures	LOG (US)
3	REDRUM	Danger/Never Know Your Name	DEMO
4	SHRIEKBACK	Lined Up	Y (UK)
5	NEW ORDER	Blue Monday	FACTORY (UK)
6	54-40	Sound of Truth	MO DA MU
7	SPEAR OF DESTINY	A Flying Scotsman	BURNING ROME (UK)
8	SOUTHERN DEATH CULT	Moya	SITUATION (UK)
9	LEISURE PROCESS	Cashflow	EPIC
10	UB40	I've Got Mine	DEP INT (UK)
11	MALCOLM McLAREN	Soweto	CHARISMA (UK)
12	SPECIAL AKA	War Crimes	TU TONE (UK)
13	SPLIFF	Blick Vecht	GEMA (WG)
14	GABI DELGADO	History of A Kiss	VIRGIN (UK)
15	BEAST	Possessed	AMDUSIAS (US)
16	THE TEARDROP EXPLODES	You Disappear From View	MERCURY (UK)
17	MALARIA	Your Turn to Run	JUNGLE (UK)
18	THE CURE	Let's Go To Bed	FICTION (UK)
19	POPULAR HISTORY OF SIGNS	Dancing With Ideas	MELODIA (UK)
20	JUNCO RUN	No More	MO DA MU
21	THE THE	Uncertain Smile	Some Bizarre (UK)
22	ROBERT GORL	Mit Dir	MUTE (UK)
23	ELVIS COSTELLO	Head to Toe	F Beat (UK)
24	RUTS DC	Weak Heart	BOHEMIAN (UK)
25	BAUHAUS	Lagartija Nick	BB (UK)
26	U2	New Year's Day	WEA
27	TEARS FOR FEARS	Change	MERCURY (UK)
28	EGGHEAD	Fragrant Game	DEMO
29	THOMAS LEER	All About You	CHERRY RED (UK)
30	ANTI-NOWHERE LEAGUE	For You	WXYZ (UK)

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REVAMPED 'TETRAS OPTIMISTIC

Bush Tetra's Cynthia Slay *photo: Jamie Sikorski*

"If you don't get out of New York in the winter, you turn into a drug addict." So says Pat Place guitarist for the Bush Tetras, the four piece primal white-funk band that made their first Vancouver appearance in late February. Place, who formed the band with singer Cynthia Slay three years ago, after stints with the Contortions and James White and the Blacks, looks like she could use a bit of a boost herself. She's just emerged from the van the band has been driving up and down the West Coast, two hours late for soundcheck, only to find that the hotel the Tetras have been booked into doesn't exist.

So it's melting snow and fear of smack that bring the Bush Tetra's to Vancouver. It couldn't be much else. The band hasn't released anything since the 1981 *Rituals* EP, produced by Topper Headon of the Clash, and are without a record contract. And while the band has a four song EP recorded there are, as yet, no takers.

The band has also undergone personnel changes. Gone are original bassist Laura Kennedy and drummer Dee Pop. Pop went west to play with Jeffery Lee Pierce in the Gun Club. The whereabouts of Kennedy remain a mystery. In their place are Bobby Albertson on bass and former Contortions James White and the Blacks Raybeats drummer Don Christenson. The change came about, according to Slay, because of a sense of disillusionment in the band. "We were playing a lot, but the feeling in the band was bad and we weren't getting anything accomplished. Everybody in the band got pretty lazy, people got pretty jaded and our sound suffered." According to Place, Pop was just going through the motions behind the kit; "The drummer was going through the whole set at the same tempo, which is not the way we are at all", so it was out with the old rhythm section, in with the new.

In a band as rythmically based as the Bush Tetras such a change is inevitably reflected in the band's sound. The addition of Albertson and Christenson gives the band a meatier sound. Slay says "We still do funk , but it's a lot more developed. Our sound has gotten a lot thicker. It hits you from the bottom, it hits you from the top, it comes at you from all sides." Christenson describes the band's music as "Soul Music, with a new social realist twist, a dash of humor, and a big dash of the macabre. Actually we're just a bunch of jaded embittered creeps from the music industry 'cause we never made it bit like the Go Go's."

The change has had a big impact on the band's shows. The rhythm section is tighter and, as Albertson puts it, "we don't fall off the mountain as often." There's a manic edge to the Tetras' shows. "We used to be a more visual attraction, what with the three girls up front, but now people are reacting a lot more, bombing the stage, getting up and dancing onstage. Last night in Seattle there were these girls who got up and were singing with me," says Slay, "I mean it was great, no one used to sing with us."

The Luv-a-Fair show was considerably more sedate, the former auto-body shop adding its own deadening effect, an effect the group found rather disturbing. Slay taunted and exhorted the crowd, tearing the notebook from one particularly catatonic spectator as he sketched, and tossing back into the crowd. At one point Place abandoned the stage, leaving her guitar feeding back, while the band crashed through the Troggs' *Wild Thing*, returning halfway through the number with a beer from the bar. The rest of the band kept the song going, propelling it forward through the mutated sound of the guitar playing itself. Even in Place's absence, the Bush Tetras didn't fall off the mountain.

Without a record contract, however, the bands' future might be on shakier ground. Despite this problem there is a sense of optimism in the band. "The thing is," says Christenson," most bands don't stay together long enough to really become a band. There's bands popping up every three weeks, and most of 'em end up putting out one' indie single and then breaking up and forming other bands. After three years this band is finally becoming a real band. Bobby and I have been in a lot of other bands, and after a while you get' jaded cause you're not making it. But with this band we're determined to stick with it, not because of the money, but because we're doing something we like."

So while there's nothing available from the Bush Tetras Mark II yet, you can expect a four song EP, including *Fear, It's so Weird, Who's gonna Pay* and one more, all produced by Joe Blaney, who also worked on the Clash's *Combat Rock* on the stands in the near or distant future. For those who need a fix in the meantime, there are a number of releases from the old band; The *Rituals* EP on Fetish UK, a couple of singles on 99 Records of New York, *Things That Go Boom in the Night* and the wonderful *Too Many Creeps*, and a Reach Out international-live cassette. Also available, although probably difficult to find, is a Don Christensen single project under the name of IMPLOG, entitled *Breakfast/She Creatures*, now sitting comfortably in CITR's Top 10 Singles.

--C.D.

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